



record research

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THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE ♦ BROOKLYN 5, N. Y.

FORM 3547 REQUESTED

12 E Haymes Dr. 1935-P.4
George Lack P.12

UNCLOAKING THE RHYTHM MAKERS

by Ken Crawford, Jr.



*Note per label
the Goodman &
Art Shaw
SCL's are
mixed, and
general title:
the Rhythm Makers.
SBB 4/61*

This article will deal with a series of 16" radio transcriptions recorded by the RCA Manufacturing Co., Inc., for the National Broadcasting Co., Inc., and issued on the THESAURUS label under the name of RHYTHM MAKERS. The RHYTHM MAKERS or RHYTHM MAKERS ORCHESTRA, having appeared all three ways, spasmodically. This name, or names were used to cover, as well as to hide the identity, of, the swing bands recording on Thesaurus from the period of early 1935 thru the end of 1939. Beginning in 1940, many of the same bands continued recording on Thesaurus, however their true names were used, on the labels. The reason for the cloak was a contractual obligation with their various commercial record companies, forbidding the band leaders involved, from making transcriptions for radio station use, only.

Due to the fact that RCA no longer has any records of any type, on Thesaurus material recorded before 1940, all of the information forthcoming, has been taken from my own personal library of Thesaurus material, which may not be complete. Personnels

listed are based on my own ear and judgement, as well as the approximate recording dates. At this time I would certainly like to mention the fact that I am very anxious to hear from anyone that has, or knows about any Rhythm Makers transcriptions that are not listed in this article. There are undoubtedly some that I have left out, but in 12 years of collecting this series, I have never come across any others, and would have no idea what they might be. A word of caution - many of the Rhythm Makers titles were reissued in the Thesaurus 1100 series, in 1941, however there were also many titles that were originally recorded and labeled under the band leader's true name, and later reissued in this 1100 series under the cloak of "The Rhythm Makers", so that the only information that I am looking for would pertain to Rhythm Makers discs not listed here, other than the 1100 series, as well as info I will ask as the article progresses. Also would like to have your comments, corrections, etc.

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RR
RECORD RESEARCH
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The Golden Gate EDISON compilation will be
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Everett Robbins, Andy Russo, Phil Harris, Leo
Reisman and others. A work on Leopold Stokowski
is also in the schedule. Catalog wise, the CROWN
catalogue of the early 30s is being prepared for pub-
lication. Another issue will contain a theme song
compilation. The folk fan will see many discographies
and photos of his favorite golden age folk recording
stars. First on the folk discography parade will be
the legendary Ernest Thompson. Edison authority, Ray
Wile promises us some advanced Edison statistical
listings. Plenty of other surprises are in store for our
diligent readership.

UNCLOAKING THE RHYTHM MAKERS By Ken Crawford, Jr.

BENNY GOODMAN AND HIS ORCH.

Late April 1935, New York

Benny Goodman, cl; PeeWee Erwin, Nat Kazeblar, Jerry Neary, tp; Red Ballard,
Jack Lacey, tb; Toots Mondello, Hymie Schertzer, as; Art Rollini, Dick Clark, ts;
Frank Fraeba, p; Allan Reuss, g; Harry Goodman, b; Gene Krupa, dm.

MS 92210-1	Makin' Whoopee	123
	Poor Butterfly	123
	Ballade in Blue (Ballad in Blue)	123, 1135
	Beautiful Changes	123, 1179
MS 92211-1	I Would Do Most Anything For You	165
	Medley (Sophisticated Lady)	165, 1153
	(Mood Indigo)	165, 1153
	I Can't Give You Anything But Love	165, 1153
	Yes, We Have No Bananas	165
MS 92212-1	Rose Room	125, 1179
	I Never Knew	125
	Love Dropped In For Tea	125
	Farewell Blues	125, 1154
MS 92213-1	Pardon My Love	123
	I Was Lucky	123, 1179
	If I Could Be With You	123, 1134
	Dark Town Strutter's Ball	123, 1179
MS 92214-1	St. Louis Blues	165
	Down Home In Indiana	165, 1172
	I Surrender Dear	165, 1153
	Bugle Call Rag	165, 1153
MS 92215-1	Can't We Be Friends?	124, 1134
	Life Is A Song	124
	Sweet Little You	124
	Between The Devil And The Deep Blue Sea	124, 1144
MS 92216-1	Royal Garden Blues	295
	Sweet And Lovely	295, 1183
	Three Little Words	295, 1133
	Sugar Foot Stomp	295, 1137
MS 92217-1	When We're Alone	125
	There Must Have Been A Devil In The Moon	125
	Jingle Bells	125
	Restless	125
MS 92218-1	Sometimes I'm Happy ✓	124, 1134 ✓
	Wrappin' It Up	124, 1144
	Rosetta	124, 1136
	You Can Depend On Me	124
MS 92219-1	Anything Goes	127, 1133
	I Get A Kink Out Of You	127, 1134
	King Porter Stamp (King Porter Stomp)	127, 1136
	Digga Digga Doo	127, 1144
MS 92220-1	Down By The River	126
	Every Little Moment	126, 1183
	Star Dust	126, 1154
	Dear Old Southland	126, 1154
MS 92221-1	Ding Dong Daddy From Dumas	126, 1183
	Lovely To Look At	126, 1183
	She's A Latin From Manhattan ✓	126, 1134
	I Know That You Know	126, 1133
MS 92222-1	Stompin' At The Savoy	127, 1183
	Down South Camp Meetin'	127, 1153

Note: The above Goodman recording date undoubtedly set all records for the number of tunes cut at
one sitting. The fact that this was definitely one continuous date, has now been firmly veri-
fied by three different members of this Goodman band, and at three different times.

UNCLOAKING THE RHYTHM MAKERS,

JOE HAYMES AND HIS ORCH.

Early August 1935, New York

Cliff Weston, Sterling Bose, Andy Ferretti, tp; Joe Ortolano, Dave Jacobs, tb;
Sid Stoneburn, Noni Bernardi, as; Johnny Van Eps, Clyde Rounds, ts; Paul Mitchell, p;
Mac Cheikes, g; Gene Traxler, b; Charlie Bush, dm.

MS 94173-1	From The Top Of Your Head/voc Cliff Weston	166
	Without A Word Of Warning/voc Skippy Carlstrom	166
	Rhythm And Romance/voc Skippy Carlstrom	166
	I'm On A See-Saw/voc Cliff Weston	166
MS 94174-1	Isn't It A Lovely Day/voc unknown	166
	No Strings/voc unknown	166
	Cheek To Cheek/Voc unknown	166
	Piccolino	166
MS 94175-1	Top Hat/voc Cliff Weston	167
	Every Now An Then/voc Cliff Weston	167
	Sweet Beginning Like This/voc unknown	167
	Truckin'/Voc unknown	167
MS 94176-1	Why Stars Come Out/voc Skippy Carlstrom	167
	Why Dream/Voc unknown	167
	Double Trouble/voc Unknown	167
	Through The Doorway Of Dreams/voc Skippy Carlstrom	167

JOE HAYMES AND HIS ORCH.

Early September 1935, New York

Same personnel as previous session.

MS 95659-1	Picture Of Me Without You/voc Skeeter Palmer	184
	Me And Marie/voc Skippy Carlstrom	184
	Why Shouldn't I/voc unknown	184
	Begin The Beguine/Voc Skippy Carlstrom	184
MS 95660-1	It Never Dawned On Me/voc unknown	186
	Everything Is Okey Dokey/Voc Skeeter Palmer	186
	I Found A Dream/voc Skippy Carlstrom	186
	Boots And Saddles/Voc Skippy Carlstrom	186
MS 95661-1	Treasure Island/voc Skippy Carlstrom	186
	I'd Love To Take Orders From You/voc Skeeter Palmer	186
	I'd Rather Listen To Your Eyes/voc Skippy Carlstrom	186
	Thunder Over Paradise/voc Skippy Carlstrom	186
MS 95662-1	Now You've Got Me Doin' It/voc Skippy Carlstrom	185
	Red Sails In The Sunset/voc unknown	185
	You Let Me Down/voc Skippy Carlstrom	185
	Where Am I/voc Skippy Carlstrom	185

JOE HAYMES AND HIS ORCH.

Early/Mid September 1935, New York

Same personnel as previous session.

MS 95672-1	Out Of Sight Out Of Mind/voc Skippy Carlstrom	194
	Alone/voc unknown	194
	Cosi Cosa/voc Skippy Carlstrom	194
	Santa Claus Came In The Spring/voc Cliff Weston	194
MS 95673-1	I'm Sitting High On A Hill Top/voc unknown	194
	Thanks A Million/voc Skippy Carlstrom	194
	Take This Ring/voc Shippy Carlstrom	194
	Love Makes The World Go 'Round/voc unknown	194

Note: On all of the preceding Joe Haymes transcriptions, the unknown vocalist referred to was the same girl vocalist. Can anyone shed any light on who this might have been? The early Thesaurus transcriptions did not show any vocal credits.

LES BROWN AND HIS DUKE BLUE DEVILS

Mid April 1936, New York

Les Brown, cl; Bob Thorne, Jack Atkins, Bill Irwin, tp; Joe Pilato, Don Mairs, tb;
Herb Muse, Joe Gandreau, as; Dutch McMillan, Gus Brannon, ts; Coon Plyler, p; Stacey McKee, g; Ken Dutton, b; Don Kramer, dm.

MS 101312-1	You Never Looked So Beautiful	243
	Tormented	243
	You	243
	Us On A Bus	243
MS 101313-1	It's Got To Be Love	243
	Would You	243
	At The Cod Fish Ball	243
	Hawaiian Paradise	243
MS 101314-1	Welcome Stranger	242
	Swing Me A Lullaby	242
	I'll Stand By	242
	If Ain't No Fun	242
MS 101315-1	Cabin In The Sky Line	249
	Waltz Was Born In Vienna	249
	I've Got A Heavy Date	249
	Glory Of Love	249
MS 101316-1	All My Life	249
	There Is A Small Hotel	249
	You're Toots To Me	249
	Don't Count Your Kisses	249

BUNNY BERIGAN AND HIS STUDIO ORCH.

Early June 1936, New York

Bunny Berigan and 2 unknown tp; 2 unknown tb; Artie Shaw cl & as, 1 unknown as;
Art Drelinger & 1 unknown ts; Frank Froeba, p; unknown b, unknown dm.

MS 102942-1	Take My Word	273
	Rendezvous With A Dream/voc unknown	273
	On A Coconut Island/voc unknown	273
	On The Beach Of Bali Bali	273
MS 102943-1	But Definitely/voc unknown	273
	Sing Sing Sing/voc unknown	273
	I'm An Old Cow Hand	273
	Empty Saddles	273, 1172
MS 102944-1	On Your Toes	289, 1138
	Did I Remember/voc unknown	289
	San Francisco/voc unknown	289
	I Can't Escape From You/voc unknown	289
MS 102945-1	I Can Pull A Rabbit Out Of My Hat/voc unknown	289
	When I'm With You/voc unknown	289
	Dardanella	289, 1153
	When Did You Leave Heaven/voc unknown	289
MS 102946-1	You're Not The Kind/voc unknown	298
	You've Got To Eat Your Spinach, Baby	298
	Sweet Misery Of Love/Voc unknown	298, 1171
	That's A Plenty	298, 1137

LES BROWN AND HIS DUKE BLUE DEVILS

Late November 1936, New York

Same personnel as MS 101312-1

MS 03329-1	Where The Lazy River Goes By/voc Herb Muse	330
	In The Chapel In The Moonlight/voc Herb Muse	330
	Dance Of The Blue Devils	330
	Don't You Care What Anyone Says/voc Herb Muse	330

UNCLOAKING THE RHYTHM MAKERS

MS 03330-1	House Hop	326
	There's Frost On The Moon	326
	You're All I've Wanted	326
	Dancing With A Debutante	326
MS 03331-1	Mutiny On The Band Stand/voc Herb Muse	325
	Let's Put Our Heads Together	325
	It's De Lovely/voc Herb Muse	325
	Picture Me Without You/voc Herb Muse	325
MS 03332-1	Darling Not Without You/voc Herb Muse	330
	Goblin Market	330
	Swanee River	330
	52nd Street Fever	330
MS 03333-1	Don't You Go Worrying About The Judgement Day/voc unknown	335
	There's Something In The Air/voc Herb Muse	335
	Someone To Care For Me/voc Herb Muse	335
	Wang Wang Blues	335

ARTIE SHAW AND HIS ORCH.

Late January 1937, New York

Artie Shaw,cl;Lee Castle,Zeke Zarchey,tp;Buddy Morrow,tb;Tony Pastor,ts;
Jerry Gray, Frank Siegfried,v;Sam Persoff,viola;Bill Schumann,cello;
Joe Lippman,p;Tony Gattuso,g;Ben Ginsberg,b;George Wettling,dm.

MS 06230-1	Love Is Good For Anything That Ails You	366
	No More Tears/voc Peg LaCentra	366
	September In The Rain/voc Peg LaCentra	366
	The Mood That I'm In	366
MS 06231-1	Trust In Me/voc Peg LaCentra	366
	A Message From The Man In The Moon	366
	Was It Rain/voc Peg LaCentra	366
	Swing High, Swing Low	366
MS 06232-1	Sweet Is The Word For You/voc Peg LaCentra	370
	Moon Face/voc Peg LaCentra	370
	Skeleton In The Closet	370
	Sobbin Blues	370
MS 06233-1	Cream Puff	377,1143
	At Sundown	377,1177
	Copenhagen	377,1137
	My Blue Heaven	377,1177
MS 06234-1	When Your Lover Has Gone/voc Peg LaCentra	385,1134
	All Dressed Up And No Place To Go/voc Peg LaCentra	385,1135
	How Come You Do Me Like You Do?	385,1145
	The Blues	385

ARTIE SHAW AND HIS ORCH.

Late April 1937, New York

Artie Shaw,cl;Johnny Best,Malcolm Crain,Tom Di Carlo,tp;Harry Rogers,
George Arus,tb;Les Robinson,Art Masters,as;Tony Pastor,Fred Petry,ts;
Les Burness,p;Al Avola,g;Ben Ginsberg,b;Cliff Leeman,dm.

MS 07884-1	Born To Swing	395
	Milenburg Joys	395,1137
	The Bus Blues	395
	Ubangi	395
MS 07885-1	Twilight In Turkey	388,1140
	Alibi Baby/voc Tony Pastor	388
	Night Over Shanghai	388
	Study In Brown	388
MS 07886-1	I'll Never Tell You I Love You/voc Dorothy Howe	388,1145
	All At Once/voc Dorothy Howe	388,1139
	Without Your Love/voc Dorothy Howe	388,1178
	The Love Bug Will Bite You/voc Tony Pastor	388

MS 07887-1	Johnnie One Note	389,1139
	Never In A Million Years/voc Dorothy Howe	389,1185
	Wake Up And Live	389,1185
	I've Got Beginner's Luck/voc Dorothy Howe	389,1135
MS 07888-1	Someday Sweetheart	402,1140
	Symphony In Riffs	402,1143
	In The Bottom	402
	Hold Your Hats	402
MS 07889-1	Bus Blues(partial & different version than above)	389
	Born To Swing(different version than above)	389
	Someday Sweetheart(different version than above)	389
	Night And Day	389
	Ubangi(different version than above)	389
	Bus Blues(partial and different than either 2 above)	389
Note: MS 07889-1,also includes annoucements at the beginning and end of the disc,as well as in between all selections.		

ARTIE SHAW AND HIS ORCH.

EARLY July 1937, New York

Same personnel as above,except substitute Harry Freeman,as,for.
Art Masters.

MS 011303-1	Whispers In The Dark	419
	Don't Ever Change/voc "Betty Lowther"(Peg LaCentra)	419
	If I Put My Heart In My Song	419
	Love Is A Merry-Go-Round	419,1172
MS 011304-1	'Till The Clock Strikes Three	419,1172
	The Moon Got In My Eyes/voc "Betty Lowther"(Peg LaCentra)	419
	All You Want To Do Is Dance/voc "Betty Lowther"(Peg LaCentra)	419
	It's The Natural Thing To Do/voc "Betty Lowther"(Peg LaCentra)	419
MS 011305-1	The Folks Who Live On The Hill/voc "Betty Lowther"(Peg LaCentra)	426,1137
	Can I Forget You/voc "Betty Lowther"(Peg LaCentra)	426,1137
	The Things I Want/voc "Betty Lowther"(Peg LaCentra)	426,1137
	Posin'	426,1137
MS 011306-1	If You Should Ever Leave/voc "Betty Lowther"(Peg LaCentra)	420,1140
	The Loveliness Of You	420,1185
	Afraid To Dream/voc "Betty Lowther"(Peg LaCentra)	420,1185
	All Alone	420
MS 011307-1	Because I Love You	433
	If I Had You	433,1177
	Together	433,1136
	Just You Just Me	433,1178

LES BROWN AND HIS DUKE BLUE DEVILS

Early August 1937, New York

Bob Thorne,Corky Cornelius,Earl Kirk,tp;Joe Pilato,Don Mairs,tb;Herb Muse,
Joe Gandreau,as;Dutch McMillan,Gus Brannon,ts;John Goodman,p;Stacey McKee,g;
Ken Dutton,b;Howard Smith,dm; Les Brown,cl & leader

MS 013395-1	Keeping Out Of Mischief Now	473
	Go Feather Your Nest	473
	I'm Comming Virginia	473
	Ramona	473
MS 013396-1	Rigamarolle	444
	Exactly Like You	444
	When You Wore A Tulip	444
	More Than You Know	444
MS 013397-1	The Big Apple	443
	Love Me/voc Jack Wilmot	443
	We'll Ride The Tide Together/voc Jack Wilmot	443
	You're My Desire	443

MS 013398-1	Let'er Go	443
	Alligator Crawl	443
	The Morning After/voc Jack Wilmot	443
	If You're Ever In My Arms Again/voc Jack Wilmot	443
MS 013399-1	Overnight	444
	Love Is On The Air Tonight	444
	Moon Or No Moon/voc Jack Wilmot	444
	My Secret Love Affair/voc Jack Wilmot	444

ARTIE SHAW AND HIS ORCH.

Late September 1937, New York

Same personnel as MS 011303-1, except Jules Rubin, ts, replaces Fred Petry.

MS 015507-1	Strange Loneliness/voc Louise Farrell	455
	Have You Met Miss Jones?/voc "Bill Ralston"(Tony Pastor)	455,1139
	I'd Rather Be Right	455,1140
	Everything You Said Came True	455
MS 015508-1	Rosalie/voc "Bill Ralston"(Tony Pastor)	455,1135
	You Have Everything	455,1135
	Shindig	455
	I've Got A Strange New Rhythm In My Heart	455,1140

Note: The following Artie Shaw disc, #496, I do not have, nor have I heard, therefore I cannot list any vocalists. I believe it does fit in here, master number-wise, but am not absolutely positive. Please forward any info you have on this disc, to me.

MS 015509-1	Sweet Varsity Sue	496
	I want A New Romance	496
	Shoot The Likker To Me, John Boy	496
	Free Wheelin'	496
MS 015510-1	S.O.S.	496
	How Dry I Am	496
	Black And Blue	496
	Fee Fi Fo Fum	496
MS 015511-1	I'm Yours	461
	Sweet Adeline/voc "Bill Ralston"(Tony Pastor)	461
	Old Black Joe	461
	It's A Long Way To Tipperary	461,1138

ARTIE SHAW AND HIS ORCH.

Late December 1937, New York

Same personnel as previous session.

MS 017807-1	Good Night Angel/voc Anita Bradley	481
	One Song/voc Anita Bradley	481
	There's A New Moon Over The Mill/voc Anita Bradley	481
	Can't Teach My Old Heart New Tricks/voc Anita Bradley	481,1133
MS 017808-1	You'r Out Of This World/voc "Bill Ralston"(Tony Pastor)	481
	You're A Sweetheart/voc Anita Bradley	481,1178
	Bobwhite/voc "Bill Ralston"(Tony Pastor)	481,1133
	Old Stamping Ground/voc "Bill Ralston"(Tony Pastor)	481
MS 017809-1	Love For Sale	487,1133
	Big Dipper	487
	The Lady Is A Tramp/voc "Bill Ralston"(Tony Pastor)	487,1139
	Stalling For Time	487
MS 017810-1	Monsoon	482
	Honeysuckle Rose	482
	I'll Be With You In Apple Blossom Time/voc "Bill Ralston" (Tony Pastor)	482
	Non-Stop Flight	482

MS 017811-1	Night Mare	524
	My Bonnie Lies Over The Ocean/voc "Bill Ralston"(Tony Pastor)	524
	Show Me The Way To Go Home	524,1133
	Stealin' Apples	524,1143

ARTIE SHAW AND HIS ORCH.

Early February 1938, New York

Same personnel as previous session.

MS 019825-1	Toy Trumpet	501,1133
	Hill Billy From 10th Avenue	501,1134 ✓ <i>he pcc</i>
	Old Kentucky Home	501
	Any Old Time/voc Anita Bradley	501
MS 019826-1	Power House	549,1134 ✓ <i>he pcc</i>
	Take My Word	549
	Azure	549,1144
	The Call Of The Freaks	549,1136
MS 019827-1	Old Apple Tree	500
	Lost In The Shuffle	500
	If Dreams Come True	500,1143
	Moonlight On The Sunset Trail/voc Anita Bradley	500
MS 019828-1	More Than Ever	500,1177
	I'll Never Let You Cry	500
	In The Shade Of The New Apple Tree	500,1138
	It's Wonderful/voc Anita Bradley	500,1178
MS 019829-1	Blue Fantasy	567,1135
	Love's Old Sweet Song/voc Anita Bradley	567
	Indian Love Call	567,1139
	Meade Lux Special	567

CHARLIE BARNET AND HIS ORCH.

Mid April 1938, New York

Charlie Barnet, as, ts, sop s, Bob Burnet, Johnny Mendell, Charles Huffine, tp; Ben Hall, Don Ruppertsberg, Bill Robertson, tb; Kurt Bloom, Gene Kinsey, as; Don McCook, James Lamare, ts; Nat Jaffe, p; Bus Etri, g; Phil Stephens, b; Wesley Dean, dm.

MS 023232-1	Prelude In C Sharp Minor	537
	I Let A Song Go Out Of My Heart	537,1145
	You Go To My Head	537,1140
	Stop, Look And Listen	537
MS 023233-1	Harmony In Harlem	566,1147
	Echoes Of Harlem	566,1147
	Blue Turning Gray Over You	566
	In-A-Jam	566,1147
MS 023234-1	Chatterbox	606,1148
	Marie	606
	Love Is Flying High	606
	Swinging Down To Rio	606,1147
MS 023235-1	Moonshine Over Kentucky	538
	Rock It For Me	538
	That Feeling Is Gone	538,1175
	Somewhere With Somebody Else	538,1175
MS 023236-1	Lullaby In Rhythm	565,1184
	Laugh And Call It Love	565
	Don't Let That Moon Get Away	565
	Smiles	565,1139

BUNNY BERIGAN AND HIS ORCH.

Early June 1938, New York

Bunny Berigan, Steve Lipkins, Irving Goodman, tp; Ray Conniff, Nat Lobovsky, tb; Joe Dixon, Mike Doty, as; George Auld, Clyde Rounds, ts; Joe Bushkin, p; Dick Wharton, g; Hank Wayland, b; Johnny Blowers, dm. Note: Joe Dixon takes all the clarinet solos.

MS 023738-1	Now It Can Be Told My Walkin' Stick/voc "Elsie Wright"(Ruth Gaylor) Wacky Dust And So Forth	553 553 553 553
MS 023739-	Flat Foot Floogie/voc"Burt Victor"(probably a pseudonym) Ten Easy Lessons/voc"Elsie Wright"(Ruth Gaylor) I Got A Guy Tonight Will Live	553 553 553 553
MS 023740-	Cowboy From Brooklyn Easy To Find Hard To Loose/voc"Bob Brown"(Dick Wharton) Don't Wake Up My Heart/voc"Bob Brown"(Dick Wharton) Frankie And Johnnie	554 554 554,1138 554,1171
MS 023741-1	Pied Piper/voc"Elsie Wright"(Ruth Gaylor) I Never Knew Shanghai Shuffle Devil's Holiday	563 563 563 563,1148
MS 023742-1	Wearing Of The Green Sunday I'll Always Be In Love With You Black Bottom	674 674 674,1171 674,1139

BUNNY BERIGAN AND HIS ORCH.

Early July 1938, New York

Same personnel as previous session.

MS 024474-1	Small Fry/voc"Elsie Wright"(Ruth Gaylor) So Help Me/voc"Bob Brown"(Dick Wharton) My Best Wishes Will You Remember Tonight Tomorrow	568 568,1140 568 568
MS 024475-1	Hi Yo, Silver/voc "Elsie Wright"(Ruth Gaylor) There's Something About An Old Lover(Love)/voc"Bob Brown" (Dick Wharton) Where In The World/voc"Bob Brown"(Dick Wharton) Meet The Beat Of My Heart	568 568,1148 568 568
MS 024476-1	I Used To Be Color Blind Change Partners The Night Is Filled With Music There's A Brand New Picture In My Picture Frame	569 569 569 569,1138
MS 024477-1	Sing You Sinners Peg O' My Heart 'Taint So Mahogany Hall Stomp	584 584 584 584, 1136

CHARLIE BARNET AND HIS ORCH.

Mid October 1938, New York

Same personnel as MS 023232-1

MS 028916-1	You Must Have Been A Beautiful Baby/voc"Tom Billings"(Charlie Barnett) This Is Madness/voc"Mary McHugh"(probably a pseudonym) You Got Me After Looking At You	594 594 594 594,1184
MS 028917-1	Prelude to a Kiss Jump Jump's Here I Found My Yellow Basket/voc"Billy Perkins"(Judy Ellington) Do You Want To Jump Children?	605,1145 605 605,1184 605,1138

CHICK WEBB AND HIS ORCH.

Late January 1939, New York

Chick Webb, dm; Bobby Stark, Taft Jordan, Dick Vance, tp; Nat Story, Sandy Williams, George Matthews, tb; Hilton Jefferson, Garvin Bushell, as; Teddy McRae, ts; Wayman Carver, ts & f; Tommy Fulford, p; Bobby Johnson, g; Beverly Peer, b.

MS 031431-1	Tea For Two How Am I To Know One O'Clock Jump Blue Room	706,1138 706 706 706,1138
MS 031432-1	Crazy Rhythm Sugar Foot Stomp Grand Terrace Rhythm By Heck	667,1139 667 667 667
MS 031433-1	Blue Skies Dinah Who Yuh Hunchin' Liza	705 705 705 705,1140

LES BROWN AND HIS ORCH.

Late July 1939, New York

Les Brown, cl; Bob Thorne, Joe Guastafarro, Les Kriz, tp; Ted Vesely, Mort Bullman, tb; Steve Madrick, Herb Muse, as; Wolffe Tayne, Carl Rand, ts; Bill Rowland, p; Joe Petroni, g; Henry Deters, b; Eddie Julian, dm.

MS 041565-1	Jumpin' Jive/voc Herb Muse Address Unknown/voc Miriam Shaw Running Through My Mind/voc Miriam Shaw My Love For You/voc Miriam Shaw	691 691 691 691
MS 041566-1	Oh Marie/voc Herb Muse I Sent For You Yesterday/voc Herb Muse All Of Me Seeing Nellie Home/voc Miriam Shaw & Chorus	702 702 702 702

LES BROWN AND HIS ORCH.

Mid Dec. 1939, New York

Hal Wallace, Warren Brown, Phil Lester, replace Ted Vesely, Mort Bullman, tb; Herb Thompson replaces Steve Madrick, as.

MS 046568-1	Ciribiribin I've Got My Eyes On You/voc Herb Muse Wham(Re Boom Bam)/voc Carol Horton Bring Me Down/voc Carol Horton My Rosary Of Broken Dreams/voc Herb Muse	747 747 747 747 747
MS 046569-1	I Concentrate On You/voc Carol Horton Say Si Si/voc Carol Horton Blue Rain/voc Carol Horton Last Night's Gardenias/voc Carol Horton Yodelin' Jive/voc Herb Muse	746 746 746 746 746

Thus endeth the Rhythm Makers series, to my knowledge. I would certainly appreciate hearing from any of you with any additional info, or corrections, comments, etc., or from anyone who is just interested or collects this series, and would like to "shoot the breeze". By the way, have any of you fellows ever seen a Thesaurus catalogue, covering the period of the Rhythm Makers, either partially or in the whole? I haven't.

All comments etc. to:

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PRETTY PIANOING -Cont'd

MEADE LUX LEWIS has been represented within the past few years by a set of standards done for TOPS (L-1533) and more for ABC-PAR (164). Both have hoked-up pianos, possibly the same one, and boisterous accompaniment, but each is so expertly played that they are both well worth having.

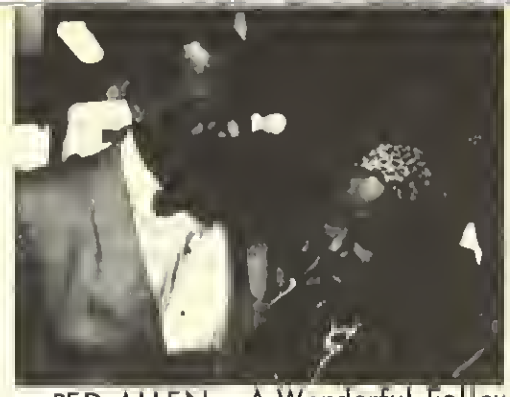
GEORGE ZACK is remembered best, perhaps, for the few sides he did with MUGGSY SPANIER on the Fabulous BLUEBIRD sides, and his instableness was probably the chief reason for his appearance at a dismayingly few record sessions, considering his smashing, exciting style. However, COMMODORE did corner him long enough to produce eight fine examples including ACE IN THE HOLE, BLUE, MY MELANCHOLY BABY and ANGRY. Unfortunately there are drums, but there are so few Zack sides that these are musts for the serious jazz piano collector. Another fine disc is a group of solos by ROBIN WETTERAU on EMPIRICAL 103. The soloist was with the DIXIELAND RHYTHM KINGS OF DAYTON, OHIO at the time of recording (1953) and his versions of TROUBLE IN MIND, ST. JAMES INFIRMARY, TISHOMINGO BLUES, and OF ALL THE WRONGS, among others, are important additions to the jazz scene.

MARVIN ASH, who has played invigorating piano in many a hot group, essayed a solo stint for the much lamented JUMP label, and one of the very few Jump LPs is Marvin, all by himself. doing SWEET LORRAINE, AIN'T MISBEHAVIN', TEMPTATION RAG, AFTER I SAY I'M SORRY and TISHOMINGO BLUES, amongst others, all of exceptional merit and up to Jump's very high recording standard.

Sweet piano that is not offensively sticky is hard to find, but offhand I can think of the very pleasant and recklessly unfettered JULIUS MONK SIMPLY PLAYS! (OFF BROADWAY 400). While Mr. Monk will encourage those who never got very far with their piano-playing, he never slips up on a single chord or clutters up the unhackneyed vehicles he chooses, many of them rescued from an undeserved obscurity. Then there is RUDOLF FRIML doing eight of his own compositions on DE DL 5389, which is as mesmerizing an example of a composer interpreting his own material as you'll ever find. Mr. Friml has recorded before, and since, but never with the spirit and originality displayed on this gem of a decade ago, and the piano tone is perfect.

Jazz and ragtime piano accompaniments used to be more in vogue than they are now, but never half as much as they deserved to be; the pop. singers of the twenties used to have a lot of piano behind them... RUTH ETTING and RUBE BLOOM, or FRANK SIGNORELLI, for example: who ever will forget Ruth's BECAUSE MY BABY DON'T MEAN MAYBE, or FALLING IN LOVE AGAIN... but where are the piano backgrounds today? An occasional one turns up, as on ELLA FITZGERALD'S numbers from LET NO MAN WRITE MY EPITAPH, thirteen lovely, dreamy, expressive solos by Ella with only PAUL SMITH at the piano, perfectly depicting the moody atmosphere required for the sombre film. Ella has never been more effective, with most of her irritating fill-ins mercifully omitted. Alas, this plus the solo piano were necessities of the script that would have given way to the usual improving on the original where none was needed, including Billy May or Nelson Riddle; if there had been any way to avoid the stark simplicity that miraculously survived. The answer to it, unfortunately, is that this is undoubtedly Ella's poorest selling album, so what price integrity?

To Be Continued



RED ALLEN - A Wonderful Fellow

(PHOTO BY JACK BRADLEY)

It was in 1929 in New York City when I met a very quiet and fine young man, Henry Red Allen, at the Victor Record studio. It was to be this day that Red and myself were to record Funny Feathers and How Do They Do It That Way for Victor. Actually this was the second time I recorded these titles. I cut them on Okeh records earlier, just before I left for my Hallelujah picture in 1928, with none other than Pops Louie Armstrong. When I returned from my filming to New York, Okeh records (with whom I had been with since 1926) and myself decided to disagree and I went over to Victor who were really hot after me. That's how I got to meet Red and how I got to record the tunes with him. It was a wonderful date. What splendid hot solos he took!

Then Red and myself became good music friends. He took me to his home and I met his sweet wife and his two little children. They were all so nice and I visited them many times afterward.

Well, I left New York and went on the road out west for a long time. The next time I saw Red was in the mid 30s when he was the trumpet man with Lucky Millinder, and he was blowing some trumpet to Ride Red Ride which was the rave. I have never heard anybody blow it like Henry Red Allen. When he played it the people would go wild, me in the middle of it all.

The next time I saw Red he was under the management of Joe Glaser and he was at the Paramount rehearsal hall of the Paramount Theatre swinging away with Pops Armstrong whose show was preparing to open there with the picture, Swing High, Swing Low. I introduced myself to my husband Billy Adams and he became very good friends. You know! Billy was such a funny little fellow you had to like him.

Well, I moved on down the line to Chicago and that was the last I saw of Red until the early 50s. I was working at Stuyvesant Casino in New York. Hot Lips Page told me that Red was at Ryans and asked me if I wanted to go by the car I got off from work. I flipped my wig! I was so glad! So we went and I really had a good time hearing my old friend Red again. Then I became like 'one of the boys' going every chance I had to Ryans to hear him. Red was so nice to me and he would always make sure I was comfortable, plus offering me refreshments. To top it off he would say at closing time, "Come on Spivey, let me drop you off uptown." He had one of those big, big Buicks. There were sometimes 7 or B of us riding with Red seeing the sights. We used to end up at a place on 7th Avenue where we could get that good old Southern cooking.

A wonderful thing about Red is that he is always trying to let his public know all about you. When he's on the stand he always keeps his eyes peeled for some forgotten musician and singer and he introduces them with much appeal. That includes me and if I may say it leaves such a warm feeling of respect for Red from everyone he introduces. Wherever Red plays the public likes him. Firstly, he's got a million dollars worth of personality, a good voice and he blows the devil out of that trumpet. Who could ask for anything more! Red's children are grown now, and he is still happily married to his first love, his sweet wife.

I was with him not so long ago and we had a short but wonderful discussion about yesterday. At the time of this writing, he was doing a great job at the Metropole off Times Square, which is nothing new. As you know he had the Metropole sewed up for a whole lot of years previously, and he has given lots of musicians work. There are so many nice things I can say but I need not say more. Just go see and hear him.

- VICTORIA SPIVEY

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THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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the cobwebs Carl Kendziora



are improving! In issue 48 none of our under-
catalog numbers survived the intermediate stages
ing of this column and its arrival on the printed
issue, #49, all our underlined catalog numbers
ved! So please add an underline to Ajax 17079
one from there. We hope, also, this time to
5000 series masters which space did not permit

We left off last time with Ajax 17079. On

Z Blues (Sutter Beans) (31727) - Josie Miles
illy Higgins and The Choo Choo Jazzers.

Done Done Done With You (Bernard)(31725)-

Man Pete (Jackson) (31737) - Susie Smith and
Choo Choo Jazzers.

Street Blues (Heagney) (31675) - Rosa Hender-
and The Choo Choo Jazzers.

; mx. 31737 on Pe 12203 & Pat 032124 as by
le Potter)

are Man Blues () () - Helen Gross
The Choo Choo Jazzers.

ed To Be Mine (But You Can Have Him Now)
) () - Hazel Meyers and The Choo Choo
rs.

ied (Briers) (31733) - Josie Miles and Billy
ns and The Choo Choo Jazzers.

c Time (Bernard) (31735) - Same.

Do You Do? (Fleming-Harrison-Devoll)
5602) - Art Gillham, Comedy Song

Out West In Kansas (Robison) (n-105626) -
ayes, Comedy Song.

: These are Pathe masters. Same coupling on
2166 & Pat 032087.as by Art Gillham/Guy
ey. Some copies of Aj 17084 have the
am side under the pseudonym "Fred Thomas."
e coupling on Apex & Starr Gennett 679 as
nas/Hayes.)

g () (102B, Montreal, July 1B, 1923) -
Smith.

ng Mama () (1070, Montreal, July 28,
- Chris Smith and Henry Troy.

ly Knows How I Feel Dis Mornin' (Delaney)
7)- Susie Smith and The Choo Choo Jazzers.

Feelin' Blues (Jones) (31757) - Helen Gross
he Choo Choo Jazzers.

(Tom and Pearl Delaney) by Nettie Porter
Second title on Pe 12202 & Pat 032123
(Clementine Smith)

17087 - A Cross Word Papa (You Sure Do Puzzle M
Moore) (31743) - Josie Miles and The Choo
Jazzers.
- B There'll Be Some Changes Made (Higgin
street) (31749) - Same.
(Note: First title on Pe 12202 & Pat 0321
Augusta Jones)

17088 - Cross Word Puzzle Blues () () - C
Jazz Special by Bob Fuller.
Sweet 'N Pretty Mamma Blues () ()

17089 - A Sore Bunion Blues (Williams) (31751) - S
and The Choo Choo Jazzers.
- B Put Me In The Alley Blues (Callens) (317

17090 - A I'm A Cabaret Nightingale (Overstreet) (3
Josie Miles and The Choo Choo Jazzers.
- B Last Journey Blues (Jones) (31755) - Helen
and The Choo Choo Jazzers.

17091 - A Funny Feelin' Blues (Ray-Fuller) (31767)
Fuller, Clarinet Solo, Piano and Banjo A
- B Spread Yo' Stuff (Bernard-Levy) (31765) -

17092 - It Ain't Gonna Rain No Mo' () (3177
Miles, Banjo Acc.
De Clouds Are Gwine To Roll Away (31769) - Same.

17093 - A Black Hearse Blues (Jackson-Ray) (31777)
Smith and The Choo Choo Jazzers.
- B Scandal Blues (Jackson-Ray) (31779) - Sam

17094 - A Just One Word of Consolation (Williams-L
(31763) - Josephine Jones and The Choo C
Jazzers.
- B I Wonder What's Become of Sally (Yellen
(31760) - Same.

17095 - A You Ain't Nothin' To Me (Higgins) (31775)
Smith and Billy Higgins, Duet, Piano and
Acc.
- B How Can I Miss You (Moore) (31773) - Su
and Billy Higgins and The Choo Choo Jazz

17096 - Details unknown.

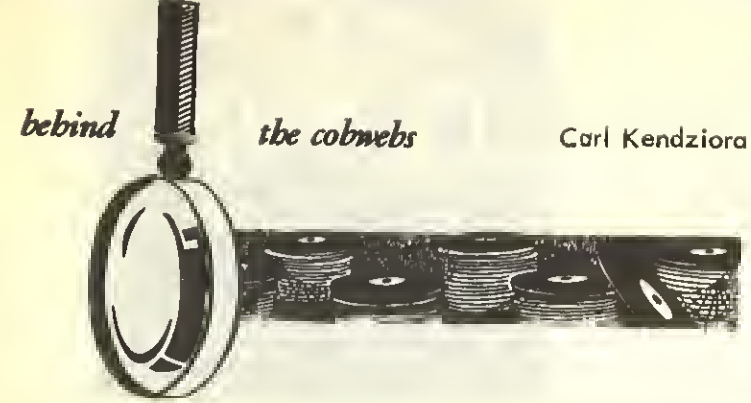
17097 - Details unknown.

1709B - A Where The Dreamy Wabash Flows (Friend-
(5561-2) - Fletcher Henderson And His Or
(Credits and data from Apex B230 in the w
which appears the number 17098A.) (Reve
unknown).

17099 - A Follow The Swallow (Rose-Dixon-Henderso
(55B7-1) - Arthur Fields, Baritone with Or
- B The Pal That I Loved Stole The Gal That
(Pease-Nelson) (5573-5).
Same: (Note: Credits and data from Apex
the wax of which appear the numbers 1709
170998. These are Plaza masters).

17100 - My Best Girl () () - Lanin and H

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 sie Smith
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Well, things are improving! In issue 48 none of our under-
linings of Ajax catalog numbers survived the intermediate stages
between our typing of this column and its arrival on the printed
page. In the last issue, #49, all our underlined catalog numbers
except one survived! So please add an underline to Ajax 17079
and we'll carry one from there. We hope, also, this time to
have more Plaza 5000 series masters which space did not permit
last time.

Ajax (cont.): We left off last time with Ajax 17079. On with the listing:

17080 - A A To Z Blues (Butter Beans) (31727) - Josie Miles and Billy Higgins and The Choo Choo Jazzers.
- B I'm Done Done Done With You (Bernard)(31725)- same.

17081 - A Meat Man Pete (Jackson) (31737) - Susie Smith and The Choo Choo Jazzers.
- B 12th Street Blues (Heagney) (31675) - Rosa Henderson and The Choo Choo Jazzers.
(Note: mx. 31737 on Pe 12203 & Pat 032124 as by Nettie Potter)

17082 - A Conjure Man Blues () () - Helen Gross
and The Choo Choo Jazzers.
He Used To Be Mine (But You Can Have Him Now)
() () - Hazel Meyers and The Choo Choo
Jazzers.

17083 - A Satisfied (Briers) (31733) - Josie Miles and Billy Higgins and The Choo Choo Jazzers.
- B Picnic Time (Bernard) (31735) - Same.

17084 - A How Do You Do? (Fleming-Harrison-Devoll)
(n-105602) - Art Gillham, Comedy Song

- B "Way Out West In Kansas (Robison) (n-105626) -
Lou Hayes, Comedy Song.
(Note: These are Pathe masters. Same coupling on

Pe 12166 & Pat 032087, as by Art Gillham/Guy Massey. Some copies of Aj 17084 have the Gillham side under the pseudonym "Fred Thomas." Same coupling on Apex & Starr Gennett 679 as Thomas/Hayes.)

17085 - Fishing () (102B, Montreal, July 1B, 1923) - Chris Smith.
Trifling Mama () (1070, Montreal, July 28, 1923) - Chris Smith and Henry Troy.

17086 - A Nobody Knows How I Feel Dis Mornin' (Delaney)
(31747)- Susie Smith and The Choo Choo Jazzers.

(Note: mx. 31747 on Pe 12201 & Pat 032122 as

- 17101 - Details unknown.
 17102 - Details unknown.
 17103 - Details unknown.
 17104 - Details unknown.
 17105-A Indian Love Call () (5706-2) - California Ramblers. (Note: Credits and data from Apex 8340 & Starr 8277 in the wax of which appear the number 17105A. Plaza master. Reverse of Ajax unknown)
 17106 - Details unknown
 17107 - Details unknown
 17108 - A How Do You Do It () (5803-1) - Lew Gold's Dance Orchestra.
 - B Oh! Mabel () (5764-2) - California Ramblers. (Note: Plaza mxs.)
 17109 - A Peter Pan (I Love You) () (5782) - The Master Players.
 - B Everybody Loves My Baby (But My Baby Don't Love Nobody But Me) () (5748-1) - Fletcher Henderson And His Orchestra. (Note: Mx. 5782 is assigned number to Pathe mx. n-105623. Coupling also on Apex 8300)

We will continue next time with Ajax 17110. It will be noted that from 17096 to 17115 all known issues are simply duplications of non-race material from regular Compo labels (Apex, Starr Gennett, etc.), mostly Plaza masters. In this range our missing items may be filled in if those with Apex or other Compo labels will report data for any sides showing 17000 Ajax catalog numbers in the wax.

Label of the Month: Our choice this time is a name used down through the years as the name of a record label. This particular version may be the first since it dates back to 1921. The label is black with all printing in gold; it is the Crown label. Details for our specimen ("A" side illustrated) are: Crown K-14 - A. The Love Nest, Introducing "Mary" (L. A. Hirsch) (wh: 17013-2; wt: 9014 A)/B. The Love Boat (From "Ziegfeld's Follies of 1920") (V. Herber) (wh: 17016-2; wt: 9014 8). Both sides as by Selvin's Novelty Orchestra.

These are Arto recordings. The corresponding Arto catalog number appears in the wax of the Crown issues (9014 in our illustration). The Crown "K" series corresponds to Arto's dance-and-popular 9000 series; and the Crown catalog number consists of this "K" prefix, plus the last two digits of the equivalent Arto catalog number. Thus, our example Crown K-14 is from Arto 9014, on which the same coupling has been seen by us. Likewise, the same coupling appears on Ansonia H-14 and Globe K-14; and very possibly also on other Arto-family members.

The Crown record was apparently a product of the Arto Com-

PLAZA 5000 SERIES (continued)

- 5307-The Waltz Of Long Ago
 5308-Chansonette
 5309-When It's Night Time In Italy
 5310-Walk, Jennie, Walk!
 5311-Why Don't My Dreams Come True
 5312-I Love You
 5313-Roses Of Picardy
 5314-House Of David Blues
 5315-Oh! Sister Ain't That Hot
 5316-Little Boy
 5317-You Didn't Care When You Broke My Heart
 5318-
 5319-
 5320-Not Here - Not There
 5321-Oh! Gee, Oh! Gosh, Oh! Golly, I'm In Love
 5322-You Didn't Want Me When I Wanted You
 5323-
 5324-



pany itself; at least the trademark "Crown" with the design illustrated here was registered by the Arto Co., of Orange, N.J., "for talking-machine records and for music rolls." According to the trademark certificate, this Crown trademark had been continuously in use since Jan. 1, 1921; and that date could possibly be the beginning of Crown records. Arto records go back little more than a month earlier, having reached only Arto 9024-9029 in the December 1920 Arto release, the first found in "Talking Machine World."

This Crown label is not at all common and may have been short-lived. We have found no more than half a dozen specimens, which give a known catalog range from Crown K-14 to K-39. Even within this limited range, there may not necessarily have been a Crown issue for every Arto issue. We have yet to see a "standard-series" Crown, if there are any, corresponding to the Arto 3000's. Should any exist, they could be expected to have a prefix other than "K" - possibly, "L", by analogy with Globe and Hytone.

Further comments and data are solicited. Can anyone offer anything of interest? Any Crowns below K-14 or above K-39? Any "Standard" Crowns?

Plaza 5000 series: Space limitations prevented any from this series in the last column. We again continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! (and there haven't been any for quite a while!) See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5307.

Next issue will be the long-awaited Perfect Catalog and there will be no column. We'll be back with more Ajax listings and Plaza masters in the following issue. Until then, please send in your Ajax data and/or Plaza "blanks" to us at Salem Road, RFD 2, Pound Ridge, New York or c/o this magazine. We sincerely hope the Perfect issue will leave you with the feeling that it was worth waiting for!

- | | |
|------------------------------------|----------|
| -Imperial Dance Orchestra | -Ba 1267 |
| -Lucky Strike Dance Orch. | -Ba 1303 |
| -Hollywood Dance Orchestra | -Re 9569 |
| -Six Black Diamonds | -Ba 1278 |
| -Charles Dalton | -Ba 1288 |
| -Hugh Donovan | -Re 9590 |
| -Hugh Donovan - Billy Burton on BA | -Re 9580 |
| -Original Memphis Five 1287 | -Ba 1282 |
| -Original Memphis Five | -Ba 1282 |
| -Vernon Dalhart - BA 1287 | -Re 9580 |
| -Frank Melford | -Do 318 |

- | | |
|----------------------------|----------|
| -Sam Lanin's Orchestra | -Ba 1281 |
| -Roy Collins Orchestra | -Ba 1278 |
| -Hollywood Dance Orchestra | -Ba 1285 |

TO BE CONTINUED